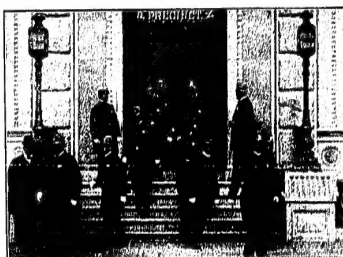


FORM NO. 276, 12-12-05, 25M

EDISON FILM**LIFE OF AN AMERICAN POLICEMAN**

TRADE MARK
Thomas A. Edison



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Life of an American Policeman

No. 6223 Code Vatername (with Scene V) Length 1000 ft. A \$150.00
No. 6223-A Code Vaterno (with Scene VI) Length 1000 ft. A \$150.00

To Our Customers and the Public:

These pictures were taken with the sanction and cooperation of the Police Commissioners of New York City, and all the policemen who took part in the pictures were members of the Metropolitan Police Department. The pictures are absolutely perfect as to detail, action and surroundings, and depict in the most realistic manner actual daily life and happenings. The pictures were first shown at the benefit entertainment for the Police Relief Fund, at the Grand Central Palace, New York City, December 6, 1905, and at a similar entertainment at Scheraga Hall, Brooklyn, N. Y., December 12, 1905, and subsequently at Princeton University, Princeton, N. J., and they have caused a tremendous sensation everywhere.

The "River Tragedy" and the "Desperate Encounter Between Burglar and Police" are undoubtedly the most thrilling and realistic scenes. In order to give our customers a selection between these two scenes, as well as to keep the production within a reasonable length, we have decided to furnish this picture complete with either of the above scenes, as the customer may select, the length in each case for the entire production being 1000 feet.

EDISON MAX 'T' O. CO.

SCENE I.—AT HOME.

The opening scene shows a policeman's home. He is at breakfast with his wife and three children. His young son is "playing cop" with his father's helmet and club. A hasty glance at the morning paper and a short smoke follow after breakfast. His wife then assists him with his coat, and after kissing them all good-bye he starts out for the station house.

SCENE II.—GOING ON DUTY.

The next picture shows the outside of a precinct headquarters. The heavy doors are flung open and the morning squad marches out of the building to their respective posts.

SCENE III.—TALKING.

A little girl is seated on the stone steps of a city residence holding a little wand in her lap. She is trying to comfort the sobbing child. A policeman, who is patrolling his beat, comes along and inquires concerning the child, and gently takes her in his strong arms. On his way to the station house he stops at a fruit stand and buys her a banana.

SCENE IV.—STREET SCENE.

A sturdy policeman stationed at a crowded crossing of a busy thoroughfare is regulating traffic and protecting

pedestrians from a continuous line of passing trolley cars and trucks.

SCENE V.—RIVER TRAGEDY.

The opening picture is a beautiful night scene, showing a river pier in a large city. A young woman approaches, and after a moment's hesitation, jumps off the pier into the river. The splash is heard by a nearby workman who calls for help. An officer rushes upon the scene. Hastily throwing aside his helmet and belt, he plunges into the river after the would-be suicide. The tide is very swift, but the officer with great effort finally succeeds in reaching the pier. Other policemen now arrive at the dock, where they form a human chain reaching nearly to the water's edge, and with the aid of a ladder bring the unconscious girl and her nearly exhausted rescuer to safety. An ambulance is now seen dashing around a street corner and out onto the pier. The surgeon jumps out and the work of resuscitating the unfortunate girl is begun. When partly revived she is placed in the ambulance and taken to the hospital.

SCENE VI.—DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE.

The opening picture shows a night scene and a burglar carrying some boxes from the basement of a baker's shop. A night watchman appears and grapples with the thief, who breaks away and starts to run. The next scene shows the thief coming down the street, closely followed by a policeman. Suddenly the thief turns and fires twice in rapid succession. The first shot hits the officer and the second shot brings him down, mortally wounded. While on the sidewalk he reaches for his revolver and fires at the now fleeing murderer. Other policemen now join in the chase, firing as they run. Another shot from the burglar brings down a policeman in the middle of the street, who fires two shots while lying on the ground. The burglar now dashes into a cellar with the police close behind. To draw the fire of the burglar, one of the policemen holds his helmet on the end of his club within the doorway. The next scene shows the interior of the cellar with the burglar wasting his shots on the supposed policeman's head. When he realizes that he has been tricked he hides under an old mattress. Another man dares into the cellar, revolver in hand. He quickly throws the mattress aside and grapples with the burglar, and after a desperate struggle drags him out of the cellar. A patrol wagon is now seen backing up the street and backing up to the

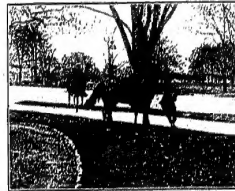


sidewalk. The burglar is hustled in and driven off to the station house.

This picture accurately depicts scenes and incidents of a noted crime in New York City—in which a well-known police officer was killed. The scenes were enacted over the very same ground, and the same night watchman and the same policemen who took part in the real tragedy are seen in the picture.

SCENE VII.—RUNAWAY IN THE PARK.

A beautiful young girl is taking her morning gallop through the bridle path in a park on a highly bred saddle horse. As she is about to turn into the main drive a large automobile dashes by and badly frightens her horse. He bolts and dashes up the bridle path with the girl clinging helplessly to his neck. A mounted policeman, standing by the roadside, catches sight of the runaway, and with one bound leaps into his saddle and is off after the frightened animal. A very exciting chase follows through the park with the policeman gaining steadily. He finally overtakes the runaway and seizing the bridle brings the frightened horse to a standstill. Another officer hurries up just as the exhausted girl falls into the arms of her rescuer.



SCENE VIII.—JOKK ON A ROUNDSMAN.

A mounted policeman rides up in front of a private stable, and after looking up and down the street, dismounts and quickly enters with his horse. He has not, however, escaped the keen eye of the roundsman, who rides up and waits for him. The interior of the stable is now shown. The cop puts his horse in a stall, lights a pipe and makes himself comfortable. A stable boy enters with a pail of beer and tells him that the roundsman is outside. The policeman becomes greatly excited, but an idea strikes him. He unsaddles his horse and hitches it, together with one belonging to the stable, to a coupe. The cop gets inside, pulls down the curtains, and with the coachman and footman on the box, leaves the stable. The roundsman is still patiently waiting, and the coupe passes him without arousing suspicion. After turning the corner the policeman unhitches his horse, remounts him and riding back salutes the astonished roundsman. The latter accuses him of leading while on duty, which the "cop" emphatically denies, although the evidence against him is very strong, as the one horse coupe now passes them on the way back to the stable. The action in this picture is very realistic and the plot extremely amusing.

